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The University Band

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ILLINOIS STATE UNIVERSITY

BANDS

P R E S E N T

MUSIC FOR A CARNIVAL

CLARE GRUNDMAN

CHORALE PRELUDE: TURN NOT THY FACE

VINCENT PERSICHELLI

The chorale prelude, derived from Persichetti's "Hymns and Responses for Church Year," opens with a subdued statement of the theme by the solo flute, then in low clarinets. The texture and dissonance gradually become thicker and more pronounced until the theme is totally obscured. Suddenly the orchestration comes more transparent and the theme is presented canonically. The lines become more fragmented until the piece closes quite as it had begun.

Vincent Persichetti, long associated with the Juilliard School of Music, is an active composer, editor, and teacher. He stands as a positive force in contemporary music.

HOW THE WEST WAS WON

ALFRED NEWMAN

Once the driving pulse of the first few bars is established, the principal theme appears. This theme is dominant throughout the score, appearing in many forms and serving to bind all the varied separate parts into a unified whole. There follows a group of American songs which span the quarter century between 1840-1935.

"A Home in the Meadow" is based on the traditional folk song "Greensleeves."

"I'm Bound for the Promised Land"

"No Goodbye" is an original melody by Alfred Newman which contains all the genuine character of pure folk music. The flutes and oboes speak the opening phrase, which is developed into a true love song by the other winds.

"On the Banks of the Sacramento" makes audible the gay fever of the gold rush of 1849. This is followed by an arrangement in which two songs are played simultaneously:

"I'm Bound for the Promised Land" giving way to "When Johnny Comes Marching Home." Then, emerging from the last sorrowful bugle call of the Civil War, comes the prayerful introduction of "Battle Hymn of the Republic," which builds to a triumphant paean of thanksgiving.

This arrangement for band is by Robert Hawkins.

TRIBUTE TO SOUSA

MAURICE C. WHITNEY

Conducted by Randy Deckwerth

--INTERMISSION--

SEVENTEENTH CENTURY SUITE

MAURICE GARDNER

- | | | |
|---------------------|---------------|---------------|
| 1. Non Nobis Domine | 2. Gailliarde | 3. Villanelle |
|---------------------|---------------|---------------|

The contrasting styles of the three movements in this suite are evidence of the vast amount of Renaissance literature adaptable to the modern wind band. "Non Nobis Domine," composed by William Byrd, is a canon which recalls the courtly splendor often associated with European monarchs. "Gailliarde," by Hans Leo Hassler, is an enthusiastic dance in quick triple time. The dance was executed with exaggerated leaps which, toward the end of the 16th century, took on features of gross obscenity. In the 17th century the gailliarde usually appears as an after-dance to the pavane. "Villanelle," by Giovanni Gastoldi, is a form of vocal music which originated in Naples during the 16th century. The villanella forms a sharp contrast to the contemporary madrigal and often parodied the accepted musical forms of the period.

DANCE AND INTERMEZZO

CHARLES CARTER

"Dance and Intermezzo" is one of the most recent of Mr. Carter's many compositions for the wind band. The opening section, utilizing syncopated percussive accents, has the characteristic flair found in Mr. Carter's works. The intermezzo contains very rich harmonies which gradually increase in tension, through an apparent accelerando, into a return to the dance.

SUITE FOR BAND

ROBERT PEARSON

- | | | |
|---------|----------|-----------|
| 1. Song | 2. Dance | 3. Finale |
|---------|----------|-----------|

Each movement of this suite is contemporary in mood, yet remains very diatonic throughout. The first movement opens with a very lush setting for the theme - which is stated by the oboe, repeated by unison woodwinds, and repeated again by tutti brass with a woodwind descant soaring above the brass line.

The second movement is a driving waltz stated very delicately by the clarinet choir. It builds to a crashing climax with the throbbing background finally obliterating the theme. The two themes of the third movement offer a sharp contrast in basic brass sound. The first theme is stated by the trumpets and trombones. The second theme, stated by the French horns and baritone, exploits the dark conical brass sound. Each theme is "developed" by the full ensemble and ultimately stated simultaneously to end the suite.

FOLK LEGEND

DONALD HUNSBERGER

Through the use of the familiar A-B-A song form the varying moods of our agrarian past are recalled. The moving strength of the opening section comes from the use of dissonant harmonies with a simple melodic line. The "B" section is a not-so-square dance filled with high spirits and light humor. As the dance ends, the quiet pastoral scene is recalled.

LILT OF THE LATIN

DAVID BENNETT

As the title implies, this short composition is resplendent with colorful rhythms. The pulsating samba background provides a sharp contrast to the smooth melodic line.

Conducted by Kenneth T. Kistner

THE UNIVERSITY BAND

KENNETH T. KISTNER, CONDUCTOR
RANDY DECKWERTH, GRADUATE ASSISTANT

PERSONNEL

PICCOLO

Pamela Hickey Worth

FLUTES

Linda Albert Oreana
Mary Andrews Riverdale
Bonnie Gorman Belvidere
* Pamela Hickey Worth
Diane Lazzaretti Chicago
Sally L'Heureux Dixon
Carolyn Lindberg Paxton
Edwina Szatanski Hackensack, N.J.

OBOES

Stephanie Ellis Lincoln
Marilyn Greene Hoopeston
* Donna Tsupros Staunton

BASSOONS

Carol Farris Staunton
* James Nelson La Place

SOPRANO CLARINETS

Carol Borland Peoria
Deborah Cook Atlanta
Rita Fehler Thomson
Mary Kastner San Jose
Elizabeth Klopce Spring Valley
Jean McKim Morrison
Kathleen Myers Astoria
* John Upton Normal
Robert Vest Dixon
Kathryn Ware Peoria

ALTO CLARINETS

* James Hamilton Danville
Nelda Newman Altamont

BASS CLARINETS

Mary Groves Polo
Dorene Kmoch Oak Park
Diane Malone Stanford

ALTO SAXOPHONES

Nita Dean Rushville
Betty Newman Tampico
* Susan Wehrly Kane
Kenneth Yarwood Elgin

TENOR SAXOPHONES

Kandis Holloway Walsh
James Morstadt Waukegan
Susan Strode Cuba

BARITONE SAXOPHONE

Elaine Jacobs Manteno

FRENCH HORNS

Donna Gonda Lockport
Mary Sickley Streator
* Gayle Sullivan Carrollton

CORNETS

George Adamson Aurora
Ronny Anderson Chicago
Donn Bier Bloomington
* James Fitzpatrick Streator
Jeremy Heiman Mendota
Mary Jo Morrison Cornell

TROMBONES

* Dennis Garey Eureka
James Gorby Springfield
Robert Richardson Spring Grove
Gerald Wells Normal

BARITONE

Lawrence Weber Ransom

TUBAS

* Dean Dannels Wilmington
Christine Rutherford Bloomington

PERCUSSION

Sharon Galvin Blue Island
Robert Gill Wilmington
Donald Vanderveen Havana
Sharon Welch Cuba